

~~SECRET~~  
ORCON/NOFORN

GRILL FLAME

PROJECT

SESSION REPORT

COPY 2 of 2

CLASSIFIED BY: Director, DIA  
DECLASSIFY ON: 30 Nov 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC8

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing--Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC8

TIME

#66: This will be a remote viewing session (edited for security).

PAUSE

Its time now to focus your attention on the target for today. You have in your possession a photograph of two individuals.

Focus your attention on these individuals.

Focus your attention on the area where they are located.

Relax and concentrate. Focus. Focus.

PAUSE

Relax and concentrate.

PAUSE

#32: I'm outside of a white building.

#66: Describe it to me.

PAUSE

#32: Strong impressions. Isolated.

PAUSE

+02

Rectangular.

PAUSE

#66: Yes?

PAUSE

#32: Not yellow, white.

PAUSE

#32: Set of bars.

PAUSE

#66: Okay.

#32: There are no buildings against it.

#66: Focus your attention solely on the individuals now. Move into their specific area in with them and describe the area to me.

#32: Okay.

PAUSE

(Not audible) is a. . . .

PAUSE

I don't know.

PAUSE

Dark room. Isolated.

PAUSE

(Not audible) in a much narrower space.

PAUSE

+05

That's crazy, I see bars.

PAUSE

Its as if he were in the cell.

#66: Okay.

PAUSE

What's going on right now? What's the activity right now?

PAUSE

+06

#32: Its just a few people. . . . in fatigues.

PAUSE

Its a machine gun or something.

PAUSE

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#32: (Not audible) . . it sure is.

PAUSE

They've been interrogated.

PAUSE

#66: Tell me what makes you say that.

#32: I don't know. Its just that they were recouperating.

PAUSE

One of the sessions of . . being talked to or at.

#66: Okay.

PAUSE

#32: The guy in the beard's very scared.

PAUSE

#66: Tell me about the perception that gives you this idea.

#32: He's just sitting there in the corner.

#66: Which one is this now?

#32: Beard.

#66: The man with the beard. All right.

#32: Yeah. He's . . . hunched over, thinking.

PAUSE

(Not audible - mumbling).

PAUSE

#66: Tell me about the room that they're located in.

#32: Two different areas.

#66: Okay. Tell me about these areas.

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#32: Marine's in the small part. I still see bars.

#66: Okay. The marine is in the small room with bars.  
Okay.

PAUSE

#32: The other guy's more . . . . (not audible -  
mumbling).

#66: Okay.

#32: Dark. Sunlight. Sun by a window. (Not  
audible- mumbling).

PAUSE

#66: Look out the window and describe what you see.

PAUSE

#32: Courtyard. Walls. Gate. A gateway.

#66: Okay. Now, focusing back on the room itself.

#32: Um hm.

PAUSE

#66: Describe how you get into this room.

#32: Through door. Dark door. Ordinary door.

PAUSE

#66: Describe the walls to me.

#32: (Not audible)

#66: Okay.

#32: A handle on the door, lever type.

PAUSE

+12 Desks. Desk.

#66: Desks. Okay.

#32: A desk.

#66: A desk.

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#32: A desk. Sit down.

PAUSE

There's a chair by the (not audible).

PAUSE

#66: Is he alone in this room?

#32: Yeah.

PAUSE

I get the impression he's thinking of his wife and kids.

#66: Okay.

PAUSE

#32: I see him in a sport shirt.

PAUSE

+14

Hands are . . . . are loosely . . . . tied together. Like (not audible - mumbling). Lee-way between (not audible). Like a weed.

PAUSE

Dark (not audible - mumbling).

#66: Okay. Tell me about the room. The floor. What's on the floor?

#32: Okay. A door.

PAUSE

The wall. The opposite wall. There are two windows.

PAUSE

Over with the windows there. . . (not audible) is a divider. Behind him is the wall to the outside of the building.

PAUSE

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#32: Doors - open. Two.

PAUSE

I get variations. I got a . . . big room,  
like a reception room and then I got them in  
a bedroom type.

+16

Its flicking on and off.

#66: Okay.

PAUSE

Okay.

#32: I think there's a guy with him, but . . he's  
not there all the time.

#66: Um hm.

I have no further questions about these areas.  
I'd like you to add anything that you'd like  
to say at this time.

PAUSE

#32: Let me go back out.

PAUSE

There's stairs to the in door. Like a porchette.  
Small. . . . Two windows that lead onto the  
porch, I think.

The other guys on the other side of the building  
in a much smaller inclosure. There's just wall  
there. Four corners of the building seem to be  
. . . . a protrusion of posts or columns that go  
beyond a roof by a . . . foot and a half.

There's something in the middle of the roof.

PAUSE

#66: Yes.

#32: Maybe. . . looks like just a (not audible)  
in height.

This stairway (not audible - mumbling).

PAUSE

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#32: The entire courtyard is surrounded by wall.

PAUSE

#66: Okay. I'd like you to bring your attention back to focus on the room now.

#32: Which one?

#66: Back on the room where I'm located and I'd like you to draw the images that you see.

#32: Okay.

PAUSE

#32: Where you're located?

#66: Okay.

PAUSE

#66: Move your arms and move your legs a little bit.

PAUSE

I'll give you a little bit of light here.

PAUSE

#32: I'm going to give you the first impression of the big room. Although I get an impression of two types of rooms for him.

The windows were more or less the same.

PAUSE

There was a . . . desk. . . On the wall was a picture that seemed out of place, almost like a fireplace.

#66: Um hm.

PAUSE

#32: I'll put on "fire place". This was solid. I didn't say this, but they were gold printed panels. And this was a . . . a double door. Extremely spacious which is (not audible).

Okay.

#66: Um hm.

#32: This is . . . This kept alternating with this and here was a . . . This is the man with the beard.

PAUSE

And it was just a . . . bedroom. Not abnormally small. A decent size bedroom; like a half-room. It had . . . a window and there was a window -- now, look at the darn similarities. It had a door. There was a bed here but I don't know the position. I'll just put it here because - that's not true either. It was deeper, like the window was (not audible). Something like this.

There was a bed here. He was sitting on a chair here someplace. I'm looking down a flat surface. There was more positioned . . . like this. . . .

PAUSE

(Not audible - mumbling) toward the window. Okay.

I'll concentrate on the rooms first.

#66: Um hm.

#32: The marine guard was really in a small bloody room. . . from what I could see. Maybe half the size of this thing here. There's something here. I'm not even sure that it is a bed. It looked more like a bunk tied on to the side of the building. It looked like a cell. A real jail cell.

PAUSE

He was kind of lying down.

#66: And you said there was others there? Were they . . . .

#32: They were guards mainly. I . . . .

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- #66: Then what did you say, that they were resting or something?
- #32: Yeah. He was just sitting. The others lying down.
- #66: You said something about interrogation?
- #32: Yeah, they had the long . . . been talked to - not interrogation, but they had been talked to or being questioned. Right. I got the impression that . . . they were being talked to about their beliefs of Islamic or (not audible). Its like they were trying to justify their position What these guys seemed to be (not audible) or be afraid of, is that they were going to be tried but they had been selected or something.
- #66: Um hm.
- #32: I just felt that they were more isolated from a group I didn't see. Any group of any other . . . any group or any other prisoners.
- #66: Okay.
- #32: The physical layout was something like this. It just (not audible).

PAUSE

Building.

PAUSE

Something like this.

PAUSE

Its quite a . . . more square. I don't know too much about that side here. Okay.

Now. The guy with the beard was in on this side here someplace. I can't tell with this if its the big room or the small room because it kept flicking on and off. But the marine, I got back here someplace in a very small room. Like a cell type room here. Okay.

#66: Okay.

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#32: And all around this was a walled courtyard. With a gate. Something like that. I don't know if this was attached to the building or not.

Then there was a . . . (not audible) sort of a porch here. Okay. Now these four columns jutted out above the roof. And there's something here. And I don't know what to call it.

#66: Um hm.

#32: Okay. Just something on the roof a little higher than the columns. Like that.

The porch. . to the stairs. The things was this entire building was isolated from anything else.

#66: Okay.

#32: I got the sense of isolation. No buildings tied on to it.

#66: Okay.

#32: At any point.

PAUSE

I don't know (not audible) said a hell of a lot of things (not audible).

Is there anything else that you wanted me to draw?

#66: No. I think that will do it. Is there anything you feel you want to add?

#32: No. I got the impression because I became humanly interested, the guy with the beard was not holding up too well.

#66: Um hm.

#32: Extremely depressed, extremely dejected. This guy (not audible) tough.

#66: Okay.

#32: It worries him but it doesn't, no panic or anything.

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#66: Okay.

#32: Just general worry.

PAUSE

#66: Okay. How do you feel about your imagery?

#32: Ah. . . There was some noise in the beginning. Some pretty heavy; that's the first time I heard the noise although I was pretty well prepared. The only thing that I . . .

#66: Didn't make sense again?

#32: Um hm. Was the . . . you asked me where I was or where he was, then I'd look at the room, and I got the impression of a big reception room.

#66: Okay.

#32: // Right. Then you ask me to describe it. As soon as I start focusing on description the damn thing would shrink into a bedroom size room. //

#66: All right.

#32: Okay. And that kept going on and off, on and off. Everytime that I wanted to look around and start describing it, the room would change.

#66: All right.

#32: // Okay. Whereas the small room for the marine that was stable. //

#66: Okay.

#32: I didn't feel too sure about the bottom but I saw it twice.

#66: Okay, fine, good. That'll do it then.

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TAB

Handwritten notes at top right, possibly "Handwritten" or similar.

Handwritten note: "wood"

Handwritten note: "wood"

Handwritten note: "Front of house"

Handwritten note: "Room of view of house"

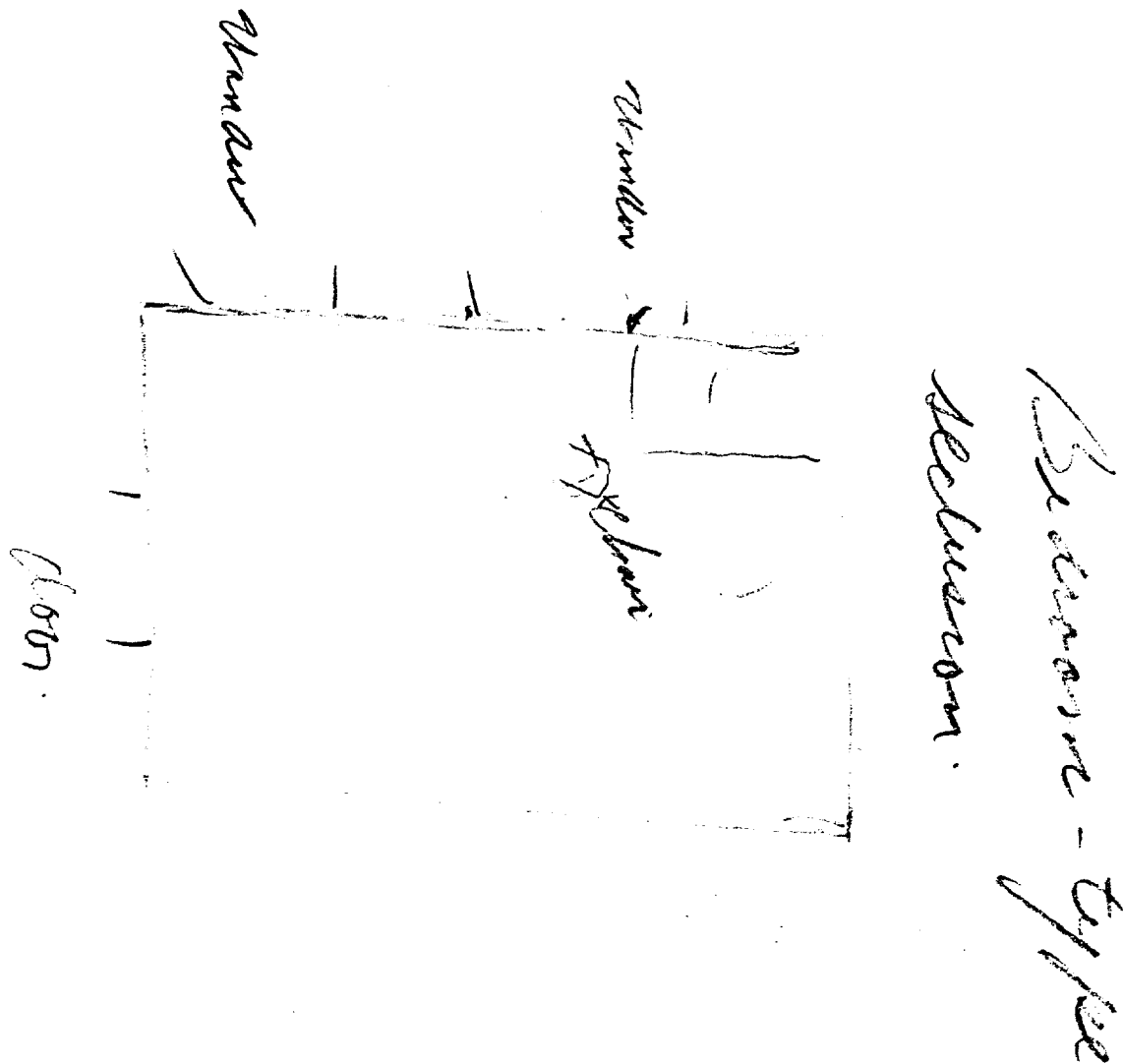
Handwritten note: "patio or meadow"

Handwritten note: "door"

Handwritten note: "solid with gold finish"

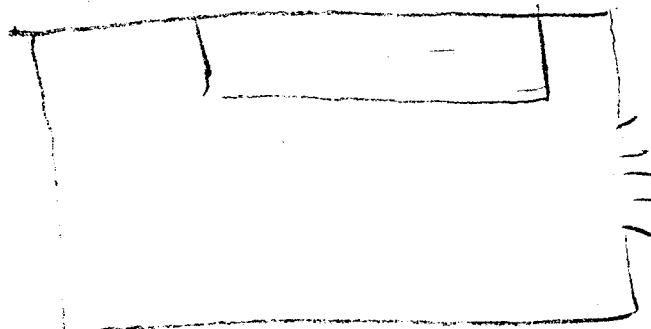
Handwritten note: "double door"

Handwritten circled number: "1"



2

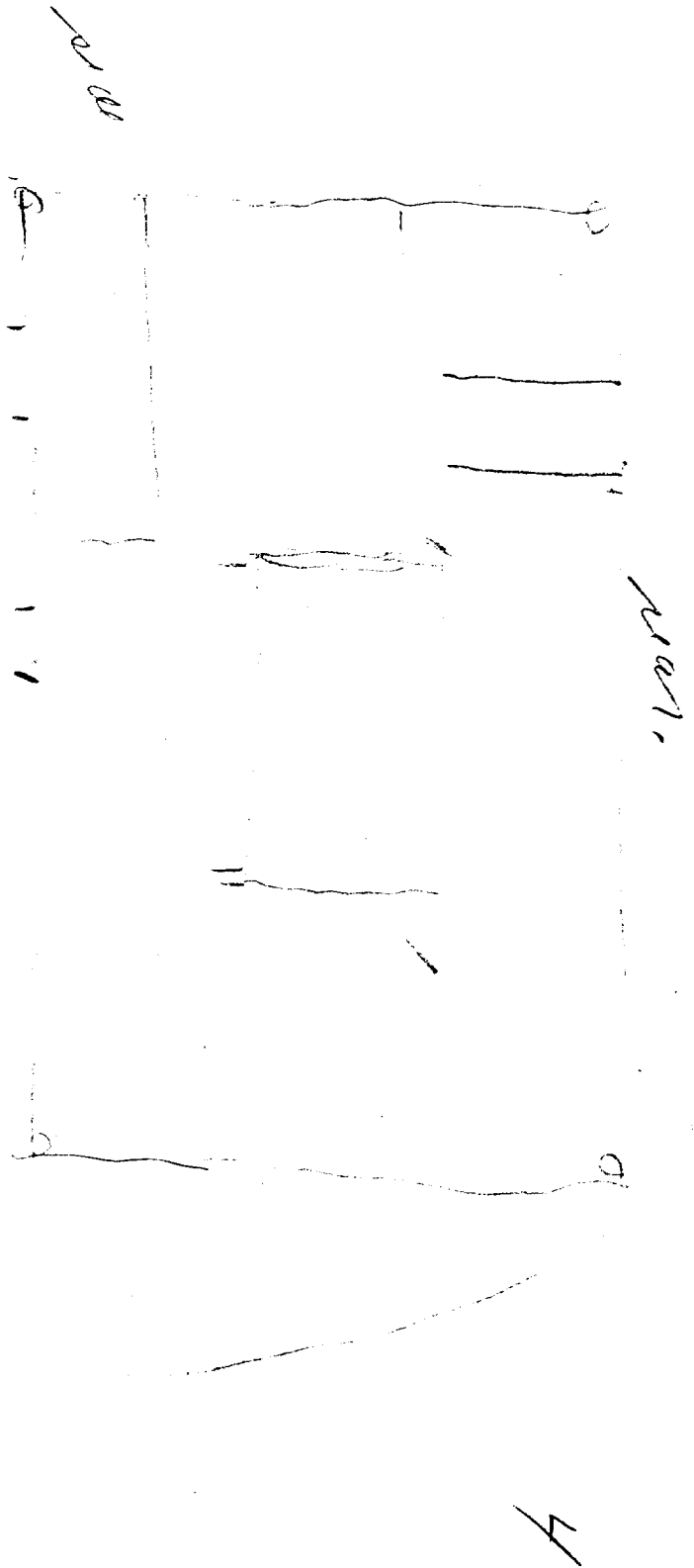


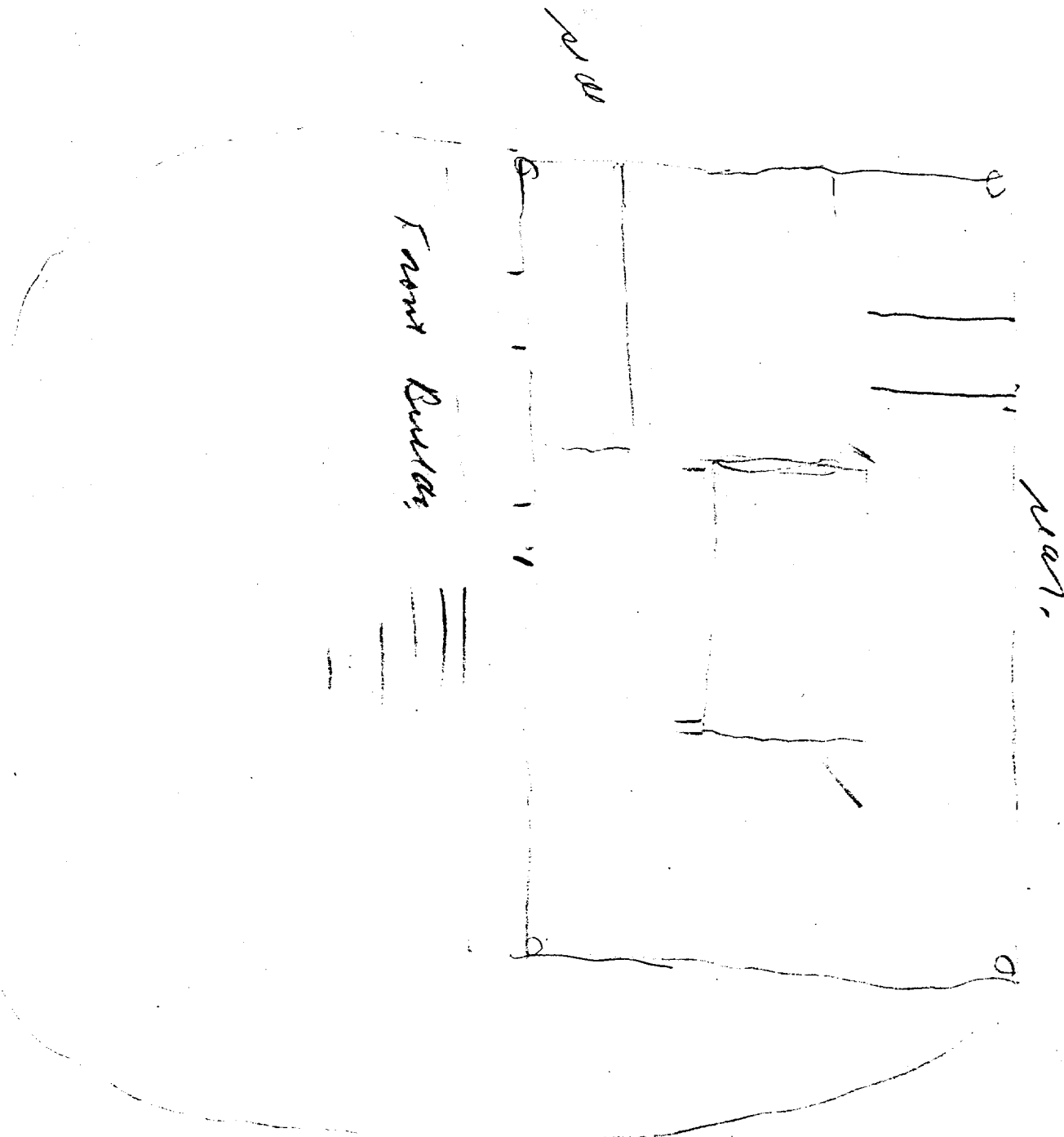


177 acvri  
in small  
Bord  
Bord

3

Front Builder





TAB

TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CC8

1. (S) The remote viewer had been exposed to open source news media information. He had not seen any overhead imagery prior to the session. He knew he would be working against the hostage situation in Iran.
2. (S) The following page shows the only information provided to him at the time of the session.

STAT

Approved For Release 2003/09/10 : CIA-RDP96-00788R000800040001-0

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